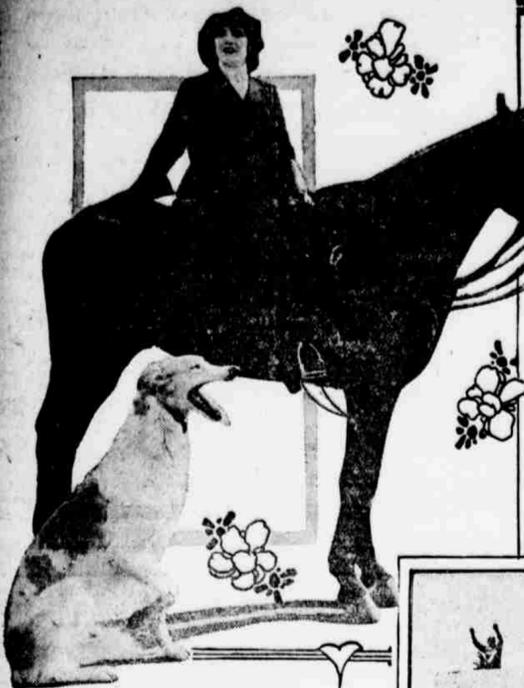
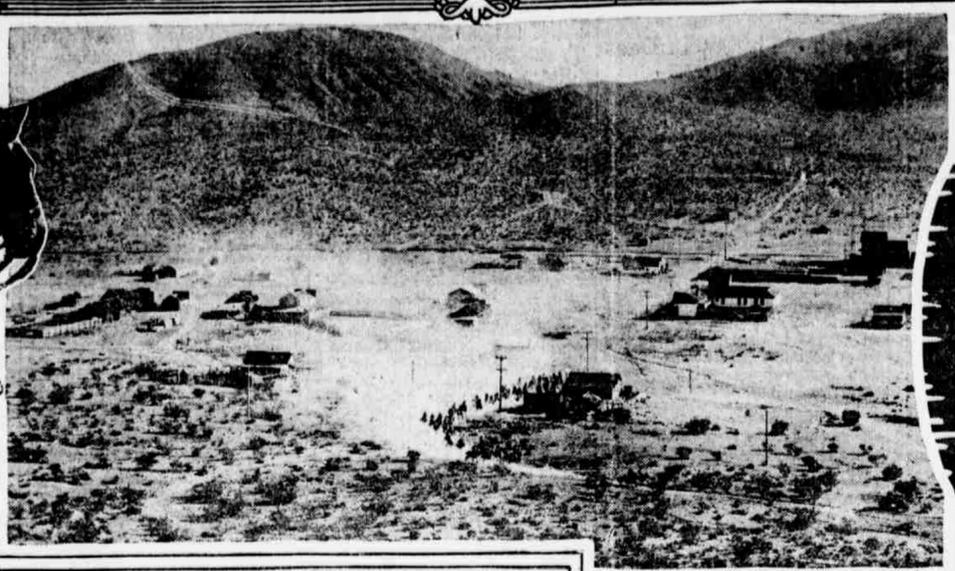


CHARGE OF PERVASIVE PRESS AGENTS HERALDS COMING OF THE LOCAL DRAMATIC SEASON

FLASHBACKS AND FOLK OF "THE HONOR SYSTEM," AT WORK AND PLAY



Gladys Brockwell and her mount taking a constitutional between "shots."



A "long-shot" of country figuring in the celluloid drama. Note the contrast between the mountains and the tiny figures of the men.



George Walsh finds it necessary to keep in A No. 1 athletic trim for his part in Brother Raoul's penal-reform photoplay.

"OPEN SEASON" FOR PRESS AGENTS HERE

Which Means the Theatrical Year Is Upon Us, With Many New Plays

The open season for press agents is at hand. The gentlemen whose knapsacks are as big as the Hippodrome and whose facile tongues leave no room for anything save admiration are in town to tell us all about the shows they represent. From which the inference may be gathered that the dramatic season is about to open.

The prospect is decidedly better than last year. At least three assured New York successes are booked, and new pieces to be tried on the local dog give promise of interest and, perhaps, genuine worth.

A Japanese fantasy, by J. Harry Benrimo (former actor and co-author of the immortal "Yellow Jacket") and Harrison Rhodes is due at the Garrick September 24. Fay Bainter, who has accumulated a metropolitan reputation since she was last seen here in a musical comedy, "Jaquinta," has the leading role.

Even earlier will be the opening of "The Thirteenth Chair." It comes to the Adelphi the night of Labor Day. Philadelphiaans who saw this thriller from the typewriter of Bayard Veiller, author of "The Fight" and "Within the Law," in New York, pronounce it deserving of that title. Margaret Wycherly, wife of Mr. Veiller, and one of the Irish Players, is featured.

A week later W. Somerset Maugham's comedy, "Our Betters," will start the theatrical ball rolling at the Broad. A brilliant-looking cast is employed, including Rose Coghlan, Christal Herne, Leonora Harris and Fritz Williams. Appropriately enough, all Mr. Maugham's American successes have played at the Broad, notably "Jack Straw," with John Drew, and "Lady Frederick," with Ethel Barrymore.

The same night the Forrest will blaze up to welcome "The Riviera Girl," Klaw & Erlanger's annual musical comedy inaugural. The music is by Emmettih Kalman, composer of "Miss Springtime," "Sari" and "Her Soldier Boy," and the book and lyrics by Guy Bolton and P. G. Wodehouse, librettists of "Have a Heart" and "Miss Springtime." In the cast: Sam B. Hardy, Juliette Day, Carl Gantvoort, Wilda Bennett, J. Clarence Harvey.

And then there is "The Wanderer," at the Metropolitan September 29. This Biblical spectacle will move over from the New York Manhattan on that date. The company includes Nance O'Neil and many others.

Before "The Willow Tree" comes the Garrick will offer on Labor Day "The Italian Battlefront," a cinema importation, showing what our allies of that nation are doing to win the war. These pictures are officially sanctioned. They will form a whole evening's entertainment. It will greet Keystone patrons when that playhouse reopens on Labor Day. A new sanitary floor and redecoration are among the changes. The Orpheum begins its season September 10 with "Thomas E. Shea in 'Common Clay.'" On October 3 the Alhambra will reopen with vaudeville and films. It has been newly decorated.

Keith's will start its regular season Monday, September 3, with a bill in which headliners are the Morgan Danvers, Haruko Onuki, Jap prima donna, and "Cranberries."



Quelling the revolt. Observe the deft use of the "sky-line" figures on the wall and the fine composition of the whole photograph.

THEATRICAL BAEDEKER FOR THE COMING WEEK

FEATURE PHOTOPLAYS

FORREST—"Redemption," with Evelyn Nesbit. Highly moral picture drama, nicely lighted and cut, and bearing a "message" that can offend no one. Not particularly sensational. Others.

GARRICK—"The Crisis," with Bessie Eyton and Thomas Santschi. Colin Campbell's leisurely production, old-fashioned in technique and rather long, with quaint stage sets and special music.

STANLEY—"The Honor System," with Milton Sills, Miriam Cooper, Charles Clary, George Walsh and Gladys Brockwell, all week. Raoul A. Walsh's expose of prison conditions in celluloid. Others.

ARCADIA—"God's Man," with H. B. Warner and Barbara Castleton, all week. Others.

VICTORIA—"The Silent Witness," with Gertrude McCoy, first half of week. "To the Death," with Olga Petrova, latter half of week. Others.

PALACE—"The Lone Wolf," with Bertram Lytell and Hazel Dawn, all week. Others.

REGENT—"The Girl Without a Soul," with Viola Dana, Monday, Tuesday; "The Soul of Satan," with Gladys Brockwell, Wednesday, Thursday; "The Divorcee," with Mary Anderson, Friday, Saturday.

VAUDEVILLE

KEITH'S—Joseph E. Howard's "Musical World Revue," with Ethelyn Clark; "Who Is She?" with Joseph E. Bernard; Ray Fern and Marion Davis; John Swor and West Avey; "The Old Master," with Dan Burke; Bonnie and Woods; Eddie and Eirdie Conrad; Karl Emmy's pet; films.

GLOBE—"The Hoosier Girls," Smith and Farmer; Dona Cooper; Parilla; Lyle and Harris; "The Melodious Four," Mahoney Brothers and Ensign; Hendricks and Padula; Jimmy Shea; Stewart and Mercer.

WILLIAM PENN—"The Corner Store," Douglas Family; D'Lier and Termini;

Gertrude and Catherine Valerie; "The Flame of the Yukon," photoplay, first half of week. "Krazy Kat Kapers," Bert and Harry Gordon; Frank Moore and Kitty Sterling; Rogers and Wood; "Sudden Jim," photoplay, latter half of week.

CROSS KEYS—"The Platinum Beauties," Lemaire and Dawson; Wrenn and Wampler; Joe Remington and company; Allen and Morton; Chyo and Chyo, first half of week. "The Boys in Blue," Joe Eckert and company; William Wilson and company; Baby Roselyn and company, Rome and Cox; Ball Brothers, latter half of week.

GRAND—"Who's to Blame?," Bob Hall; the three Brittons; Warren and Frost; the Box Car Duo; the Deonates; others.

BURLEQUE CASINO—"The Big Burlesque Review," with Harry K. Morton, Zella Russell, Danny Murphy and Harry O'Neal. Vaudeville and songs and dances compose the entertainment.

TROCADERO—"The Speedway Girls," with Ed Rodgers, John Black, Dolly Bunch and others. Topical burlesque and fun, with music.

Evening Ledger Gets "The Wanderer" Serial

BEGINNING next Saturday, the EVENING LEDGER will print a novelized edition of "The Wanderer," the Biblical drama to be presented at the Metropolitan Opera House on September 20. The fictional version of the spectacle, prepared by William A. Pace, will appear in weekly instalments until the local premiere of the piece, after which it will be printed daily during the run of Comstock, Elliott & Gest's big production. A review of the play appeared in this newspaper last spring.

MOVIE SHOWS FEATS OF THE DARING ALPINI

"The Italian Battlefront," Coming to Garrick, Has "Shots" of Shots, Shells and Soldiers

Rudyard Kipling, distinguished English author and poet laureate to the British "Tommy," whose work needs no introduction to any one anywhere, recently paid a visit as war correspondent for a syndicate of British papers to the four fronts held by our Italian Allies.

What he saw he saw with eyes of artistic appreciation and with eyes that had seen all the world's military forces in action, and knew and understood the altogether herculean obstacles the Italians had to master. He wrote his reports accordingly, and these reports have become history.

Four million people in arms, one in nine of Italy's population, a proposition and a unanimous effort equalled by few and surpassed by none, in an heroic and noble war for humanity. Millions of romances, for this is the land of romance; millions of dramas, millions of stories of human heart interest, for this is the land of "The Royal Democracy"; comedies and tragedies he saw, and oases of action piled upon feigns of thrills.

In a land which a prodigious providence has bedecked and jeweled with her greatest gifts, the sounding, singing deeps of the murmuring Mediterranean, sheltering innumerable submarines and bearing amazing fleets; the Alps, whose eternally snow-crowned peaks rise above the clouds, every one a veritable Gibraltar, manned by daring Alpinis; the skies, none so blue as Italy's, alive with battle planes, all spoke in a united voice, the sea, the land, the mountains, the skies, of a cause for which the whole world is fighting. Our Italian allies, to show what their share has been have by order of the Royal Government and under the direction of the Supreme military command, compiled all these scenes as



Milton Sills, hero of the play, dons convict stripes for a poignant scene.

"THAIS" IS LENIENT TO RAGTIME MUSIC

Not as Black as Some Paint It, Declares Mary Garden, Goldwyn Star, of "Jazz"

"Our Mary" Garden—sphinx of the lyric stage—can explain anything from Shelley to asperitum. Now she has discovered why ragtime has such a big and continued vogue in the United States. Miss Garden will be seen at the Stanley when it begins its season of Goldwyn photoplays. Perhaps that is why the press agent completely forgot Miss Garden and her "solution of the unexplainable," as he puts it. Incidentally, "Our Mary" will soon sail from Paris to begin work on her first movie, "Thais," in this country.

Hearken to her: "People in America like ragtime for the same reason that Philadelphiaans, contrary to untrue tradition, are always in a hurry. It is a matter of action. In this America believes in getting there first. Ragtime isn't necessarily bad. Some of it has been particularly good. 'Bugs' can find their classic counterpart in celebrated music. The following are arranged in alphabetical order: Rossini's arrangement of a Tarantella, 'Molodok' and 'Sun in the Sky,' Russian folk songs; the dances from Tschaiakowsky's bewitching suite, 'Nutcracker'; the witch's dance from 'Hansel and Gretel,' by Huperding; Percy Grainger's 'Shepherd's Hey,' the Habanera from 'Carmen,' the Victor Herbert dagger dance from 'Nautoma,' Fritz Kreisler's 'Liebesfreud,' the second intermezzo of Wolf-Ferrari's 'Jewels of the Madonna' and the famous 'Largo al factotum' in Rossini's 'Barber of Seville.'

LIVE PLAYERS DISPLAY SOME FILMY COSTUMES

Civil War Modes of "The Crisis" Disclosed Actually to the Eye by Cast in Prelude

It is a coincidence that the identical costumes of the principal characters in the screen version of Winston Churchill's Civil War play, "The Crisis," current at the Garrick, are also worn by the eight members of the company appearing in the stage spectacle and who represent the eight principal characters shown on the screen.

When Colin Campbell, who superintended the direction of "The Crisis," cast about for a costume concern to furnish the wardrobe for this cinema spectacle, he met with disappointment in every city except Philadelphia, a local firm being the only concern in the country which bid for the contract. So, when it was decided to produce "The Crisis" here with the stage spectacle employing living persons to represent those on the screen, the identical costumes used in the filming of the picture were secured.

Kathryn Martin, the Virginia Carvel of the stage spectacle, wears the costume of Bessie Eyton, the Virginia Carvel on the screen. The other living persons are Hilda screen.

Italians Sing "Star Spangled Banner" Four thousand Italians sang "The Star Spangled Banner" and pledged their loyalty to America through William Moore Patch, of Pittsburgh, who was directed by them to express their unswerving loyalty and devotion to their adopted country at the Auditorium Theatre in Chicago last night on the occasion of the initial showing there of "The Italian Battlefront," under the auspices of General Guglielmotti, the third highest ranking general in the Italian army. He is in America on a mission for the Italian Government. General Barry, commander of the central department of the United States army, who was there as a guest of General Guglielmotti and accompanied by his entire staff, was wildly cheered and visibly stirred by the demotic gesture.

A REEL ACTOR AND A REAL SETTING



This expressive sketch of George Fawcett, one of the chief figures in "The Crisis," at the Garrick, was drawn when he was a member of the Dosworth forces.

a record in cinema for the eyes of the world. Shown in New York recently, the reviewers are said to have been amazed at the action, and all united in affirming their beauty, the stories they tell and the scenes they show. Titled "The Italian Battlefront," these pictures will be shown at the Garrick beginning with the Labor Day matinee.

Not content with the picturesque elements in the film story, Manager McCuen decorated the Garrick's stage and had a cast of absolutely live actors, who take part in the photoplay.

"LIFER" GETS GOOD MONEY BY WRITING SNAPPY "ADS"

Inmate of Prison, Who Aided in Production of "The Honor System," at the Stanley Next Week, Is Brainy, Bright Fellow

Serving a life sentence in the Arizona State prison, yet earning \$20,000 a year—such is the story of Louis Victor Eyttinge, perhaps one of the best-known "lifers" in the United States.

Eyttinge, with a long line of forgeries behind him, is imprisoned for murder, having been convicted on circumstantial evidence. He was convicted in Phoenix in 1907, and it was believed he had but a short time to live, as he was suffering from tuberculosis. The coarse prison fare did not agree with him and he found that he had to have delicacies or die. He was saved by money—money that he made himself while in the prison hospital.

He became the advertising writer of the prisoners, and through his wonderful ability to write convincing and "pulling" letters built up a business for the sale of trinkets, etc., made by his comrades.

His business letters were of such conciseness and power that they attracted the attention of business men outside of the prison. Eyttinge began writing "copy" for mail-order houses, and in fewer than six years has built up a business for himself which nets him about \$20,000 a year. He is the editor of Postage, a magazine of business which is eagerly sought by manufacturers having products to sell through mail orders.

Eyttinge's redemption is credited to the election of Governor George W. P. Hunt, Arizona's first chief executive, who, after his inauguration in 1912, completely changed the policy of the State prison. Governor Hunt was a humane man, with advanced views on penology and scrupling not at all to put his ideas into effect. (Fortunately, he has been re-elected.)

The most important reform to Eyttinge was the removal of all restrictions on letter-writing by prisoners. This enabled him to keep up the work he had mapped out for himself, until today he is regarded as one of the greatest experts on advertising in the United States.

Eyttinge participated in the making of the William Fox film drama "The Honor System," at the Stanley next week, a part of which is staged in the Yuma and Florence prisons of Arizona. He aided R. A. Walsh in directing the photo drama.

As the man who makes \$20,000 a year by letter-writing, although a prisoner, what he says regarding "The Honor System" will be interesting. He saw the picture immediately after it was finished, as did many of the other prisoners.

"First off, I am filled with an earnest enthusiasm for the whole thing," writes Louis Victor Eyttinge, "this to include story, acting, direction, photography and ensemble. I do not know of any single influence that may do more for genuine prison reform than this wonderful drama filmed by the Fox forces."

"It is vital, virile, vimful—the story never drags—the action is at all times progressive—the ending, so different from the mawkish 'happy endings' so commonly thrown to a sentimental audience, is stirring and properly climactic."

"Second, the acting and direction are of the highest order. Director Walsh is to be congratulated for his selection of locations, for a higher selection of his actors for the smooth, harmonious direction he has given every incident."

Stanley Employees' Outing Members of the Stanley Company's office force, theatres and motion picture exchanges will give their first annual outing tomorrow, a special train leaving the Reading Terminal at 9 o'clock in the morning. About 250 men and women employed by the concern will take part in the outing, which has as its objective point "somebody near Doylestown." Baseball, swimming, diving, pie-eating contests and similar stunts will occupy the party's time. Satires of photoplay stars and music by the Stanley and Palace orchestras will also entertain the occasion.

An Ode to O. Henrietta

O. Henrietta being the fanciful name bestowed on Anita Loos, writer of scripts and leaders for Douglas Fairbanks, whose latest comedy, "Down to Earth," already reviewed in the Evening Ledger, will be seen at local theatres soon.

Whenever Douglas cuts a caper,
His camera man revolves the crank;
His lighting expert wields the taper,
Directors having schemed the prank.
And yet for all their jovial funning,
We are not grateful to THEIR cunning,
But to Anita's pen and paper;
You, little leader-maid, we thank.

Most scripts are dull, and stories drooling,
And turgid plots evoke a yawn,
Better at home our heels be cooling
Than "mellers" view from dusk to dawn.
With us the movie world too much is;
It sure enough to beat the Dutch is;
We flee from frowns and welcome fooling,
So, sly Anita, please write on.

We weary of the sugared sob scene;
We hate the glint of vampires' eyes,
And languidly we glimpse the mob scene
In which the sheriff nobly dies.
"Avault the curls of simpering misses";
"Avault the 'pretty' hero's kisses";
We either groan, with curses obscene,
Or gazing mutely at the skies.

Therefore, Anita, pungent quipster,
Write on, write on, from day to day,
This bard invariably sips ter
Your health in goblets of Tokay.
We grant the worth of Dauntless Douglas,
But if the world should be one mug less
(Meaning his own), still would our lip stir
With humor at YOUR lively lay.

How often in a wild and rough rage,
We've found refreshment in your tales,
Nights afterward the vocal gruff rage
Of neighbors' cats seemed nightingales.
Whereas we often used to sigh: "Humph!"
At stories of the ladies' triumph
In men's concerns, we're now for suffrage;
YOUR sex deserves it—by the haals!

Yet one dire thought our minds has harried,
Ah, say, Anita, ARE you married?
B. D.